OBITUARY NOTICE.

It is with very great regret that we have to announce the passing of our old friend, Miss Alicia A. Leith, one of the earliest members of the Bacon Society, and a most prolific contributor to the columns of Baconiana; her last article was published in January last year. The writer remembers the first occasion on which he met Miss Leith, away back in the 1890's at the house of Mrs. Henry Pott, some fifty years ago, when some of the most remarkable characteristics which impressed themselves on his memory were her extraordinary enthusiasm for the cause of Francis Bacon coupled with her great energy and ability.

The older members of the Society will remember Miss Leith's special activities in connection with "The Ladies' Guild of Francis St. Alban," and the publication of "Flyleaves." It will be of interest to recall the preliminary, or rather inaugural meeting of the Guild, which took place at Mrs. Henry Pott's house, 81, Cornwall Gardens, the 25th October, 1905, at 3 p.m., under the auspices and guiding hand of Mrs. Henry Pott; Miss Leith gave the opening address and became Secretary of the Guild, and so continued until a few years ago when "Flyleaves" came to an heroic termination by apothersis and translation to the Olympian abodes of Windsor Castle Library, in a beautifully bound set. Sets were also presented to other leading libraries.

Besides her qualities of lecturer, writer and researcher, Miss Leith possessed a great personal charm which drew many friends and followers to her. To this personal charm, Miss Leith added the quality of liberal hospitality, so often practised at her London residence in Hampstead, where she was wont to regale her friends and guests with an entertainment that appealed to and satisfied both mind and body, in a manner truly Baconian. Miss Leith was specially interested in the hidden life and activities of Francis Bacon as a youth and young man, and was able to trace the influence of the Italian Masters on young Francis during his travels in Europe with Michel de Montaigne as his escort and counsellor and to recognize the references to Italy in the Comedies and Tragedies.

Vale, vale, gracious lady and accomplished Baconian. Though you have passed on, you have left us the fruits of your labours, and the pleasant memories for which we are truly grateful.

L.B.

BACONIANA

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EDITORIAL NOTES.

We have been looking through recent press cuttings and reproduce some of them for the benefit of our readers. Amongst them is an account of a lecture on the thesis of the Baconian Authorship of the great Shakespearean dramas, given by our member, Mr. Cecil Potter, to the Rotarian Club at Ilford. It seems to have impressed the Press reporter as vividly as the Rotarians, for he comments that the lecturer had nothing to say to the credit of the man of Stratford. Indeed how could he, for there is nothing worth recording about Shaksper's life which has any relation to the mighty dramas of 'Shake-speare.'

The reporter was evidently shocked to find that the penury of the actor's intellectual attainments was only equalled by his thirst to accumulate this world's goods.

The reporter's only comments are: a repetition of the statement attributed to us heretics, that Sir Francis Bacon "was largely responsible for writing the New Testament." Are we indeed so mad, or are our opponents so wildly exuberant in their anti-Baconian campaign that they can find nothing better to produce than this very obvious "oxymoron?"

The history of the Bible and its essential translation into English is too well known to allow any educated man to be deceived by this transparent folly. We have heard of simple village folk, who have honestly believed that the Bible was originally written in English, so much has our glorious version impressed its readers. But we are none of them—and our opponents know it. It is merely a clumsy attempt to cast ridicule upon us. But what many Baconians do believe, and the belief is steadily gaining ground, is, that Francis Bacon had a great deal more to do with the revision of the Bible as published in 1611, than is generally supposed by scholars and others alike. What man indeed of that time, or of any succeeding age, was capable of unifying the combined efforts of 50 odd translators into

one grand and harmonious whole—a garment woven without a seam, for such is the glorious fabric of the Authorized Version of 1611. No man except Bacon, was capable of such transmutation.

The reporter finally closes with the following comment, and one which is only too common nowadays since the Baconian thesis has proved to be a very serious and, if I may say so, unsurmountable obstacle to the supporters of the Stratford legend. Here are his words (he is driven into his last corner): "The only comment that occurs to me is this: if Bacon was satisfied that Shakespeare should take the credit for his work, why should we worry?"

This would be somewhat of a crux, if Bacon had really been indifferent as to the ultimate question of his authorship of his great work "The Shake-speare plays." But we Baconians contend that this is not the case, and that he left very clear intimations in his acknowledged works bearing out our contention.

WHAT DOES IT MATTER?

This is a parrot cry that echoes round amongst the unthinking. This brings us to a very pertinent letter from one of our members, Lieut. H. A. Fieldhouse, on the subject, which we welcome and print in our correspondence column, as endorsing a method of propaganda, which we have already put on foot, by the publication in pamphlet form of an excellent article by Mr. R. L. Eagle on "Forgers and Forgeries," which we recommend to all our readers. We do not, however, concur in his suggestion that we Baconians have received **a raw deal.**

It could hardly be considered a matter of self-pity, if our thesis were merely a subject for laughter from the illogical thinking of critics unversed in the Tudor and Jacobean literature. The wisest of Kings once wrote "The laughter of fools is as the crackling of thorns under a pot. This too is vanity." Let it rest at that; for they will always follow what they believe to be authority.

The real people who have given us a raw deal are those pundits who have constituted themselves the guardians and preceptors of English literature. Their position seems to us to be somewhat similar to that of the "Learned of Spain, referred to in the famous Rosicrucian Tract, "The Fena Fraternitalis," pages 7 and 8, which we quote as follows:—

"After 2 years, Brother R.C. departed the city of Fez, and sailed with many costly things into Spain . . . . hoping well that the learned of Europe would highly rejoice with him and begin to rule and order all their studies according to these sound and sure foundations. He therefore conferred with the learned in Spain, showing unto them the errors of their arts, and how they might be corrected. . . . . but it was to them as laughing matter, and being a *new* thing unto them, they feared that their *great name should be lessened if they should now again begin to learn and acknow-*

ledge their many years errors to which they were accustomed and wherewith they had gained them enough. Whosoever *loveth unquietness, let him be reformed.*"

It is not so much with the man in the street that we are at variance, but with the "*learned of Spain,*" who is his leader and authority.

The literary pundits know well enough the importance of justifying their faith in Stratford. They have long known the rottenness of the foundations of the "Stratford Image."

Why else was it deemed necessary by some illustrious Shakespeare editors and commentators to forge documents to support the invisible proofs of authorship of the man of Stratford? Why did the pundits swallow wholesale any stuff either forged or invented?

Anything was good enough to prop up the tottering Image. The pundits do not believe any more than we do, in the sufficiency of the cry, "We have the plays, what does it matter who wrote them?" Such a cry is the outcome of a lazy and unintelligent attitude towards a matter of far reaching interest and importance.

In truth we have a shrewd belief that the solution of the question of authorship as postulated by Baconians, will afford a double key, to the clarification and unification of the "at present" detached works of the greatest poetical philosopher, and the greatest philosophical poet. This key will unlock many mysteries and justify Bacon's faith in posterity and the future when his mighty plan, assisted by the visible and living examples provided by him in the stage dramas, has been understood and conjoined with his New Method. Like Moses, Bacon was permitted to have a Pisgah view of the future brave New World, though he himself could not enter into it.

FUTURE AGES

Bacon expected no recognitions from his own age. He left an enigma for the keen witted to penetrate. We believe that the time is now at hand, when this recognition will begin to take place generally, and it will be the new generation of young men and women who have broken the trammels of that tyrant "Authority," against which Bacon so strongly warned us.

BACON'S REASONS FOR BEING A CONCEALED POET.

Unfortunately we have not space to enter into this most interesting matter here, but we would refer our readers to the late Edwin Reed's book, "Francis Bacon, our Shakespeare," wherein the story of the suppressed passages in Isaac Gruter's edition of the *Cogitata et Visa* was first published.

Spedding was the fortunate discoverer of the original MSS. corrected by Bacon himself, and lodged in the Library of Queen's College, Oxford. Spedding perceived the passages omitted

by Gruter and printed the work from the Queen's MSS. But he omitted to give an English rendering of it, Why? I think he feared that something would be brought to light, that might invite dangerous enquiry, and that he might be involved in a situation which would lead him on to dangerous ground. For Spedding was very orthodox, and preferred tranquility and his reputation as an orthodox editor. Perhaps he has lost more than he has gained. The future only will show.

THE CHRISTIAN SCIENCE MONITOR.

We reproduce the following from the above journal, dated 29th November, 1944. It is of great interest, because it has an intimate bearing on modern affairs, though dealing with Bacon's Colonial policy of 300 years ago.

Francis Bacon and the Colonies.

William Strachey, the first Secretary of the Colony of Virginia, dedicated his book on the "History of Travaile into Virginia Britannia" to Francis Bacon, and addressed him as "a most noble fautor of the Virginian plantation." It is well known in that State, though hardly remembered here, that Bacon was not only a member of the Virginian Council in 1609, but was also one of the two eminent lawyers who revised its Charter. Many members of that Council were among Bacon's personal friends. Great as is the debt of gratitude we owe to Lord Verulam as the practical founder of the British Empire, we are still more deeply under obligations to him for the sound advice he gave as to the lines on which the administration of the Colonies thus founded should be conducted. . . . . The writings of Lord Verulam, though penned three hundred years ago, are as fresh and applicable to solving problems as if written to-day. He speaks of the Royal Navy and shipping as the outworks and walls of the kingdom; he advocates the foundation of a Council in England to advise on matters common to the Colonies, thus foreshadowing the constitution of a much-needed Imperial Council. It is curious to note that the first life of Bacon was published in France in 1631, many years before any biography appeared in English. The French writer says that vanity, avarice, and ambition were to him quite unknown; when he did a good action it was not from a desire of fame, but simply because he could not do otherwise; yet when a victim was needed, he was sacrificed by the political intriguers of that day. —From "Memories of Four Continents," by Elizabeth Rosetta Glover, (Philadelphia: Lippincott. 1923.).

SHAKESPEARE'S HISTORY PLAYS, by E. M. W. Tillyard.

In this striking work which follows on a previously published book (1943), by the same author, this, according to a review published in the *Times Literary Supplement* of the 6th January last, is a revelation of Shakespeare's Histories in the light of the principle that the

Elizabethan literature "was permeated with the Medieval conception of the Universe as a single strictly ordered whole." Dr. Tillyard has now given a new and philosophic interpretation to the History Plays.

The Reviewer contrasts this viewpoint with the old concept of Shakespearean commentators who, only a few decades ago, would have considered this new interpretation as ridiculous and preposterous; that at their best these particular plays were claptrap, exploiting the post-Armada nationalism, and at their worst either the work of hacks botched by the prentice hand of William Shakespeare, or imitations by this "upstart crow" of the work of his elders." The Reviewer then goes on to say that henceforth no candid reader of Dr. Tillyard's book will ever again brush aside even the poorest of the Histories as not worth trouble—the immediate result is the acceptance of the authenticity of Henry VI, parts I, II and III and Titus Andronicus in addition.

The same approval is extended to the "Comedy of Errors." —all three "show a Political trend of thought which in Henry VI, amounts to steady political earnestness."

He continues,—"we are not to be content with a Shakespeare who knew of the Universe in general and of history in particular, only what he could not help knowing."

Dr. Tillyard's thesis necesitates that Shakespeare was not only deeply versed in all available chronicles and books of history, but especially in Hall, who saw history as "the moral concatenation of great events," and inspired the authors of "The Mirror for Magistrates," . . . . Thus we see the elements of history as they would be known to the average educated Elizabethan.

Is not Dr. Tillyard claiming a good deal for the *average educated Elizabethan*? We may well ask what was the standard of education of any Elizabethan? And what was the percentage of people in the Elizabethan age who could read or write, let alone be "educated" as we use the term to-day?

The great difficulty which has always faced the orthodox Shakesperian commentators, is to marry the man of Stratford to the plays of Shakespeare—to fit a square peg into a round hole.

To achieve this no stone must be left unturned, no speculation of fancy untried. Hence Sir Sidney Lee's 800 pages or so of pure fiction and supposition in his endeavour to bring the Stratford rustic within measurable distance of the author. Sir Sidney Lee's endeavours, however, are but coarse canvass in comparison with the filmy gossamer webb which Dr. Tillyard has spun out of his own imagination to fit Shakespeare for the prodigious task of performing that which, as old Ben Jonson said, may be compared or preferred to all that was writ by "insolent Greece or haughty Rome."

The first cobweb appears to be Dr. Tillyard's conception of the (to us) hyperbolical standard of the average educated Elizabethan,

which we venture to assert did not surpass that of elementary Schools of to-day, and was probably inferior. Education was the privilege of the upper and aristocratic section of the population, and a very small section at that. The preliminary step of the Reformation under Henry VIII had been the closing of the religious houses, which entailed a temporary cutting off of any educative influence that had been in the hands of the monks. Read what Mr. Harold Bailey says in his "Shakespeare Symphony" on the state of learning in England in Elizabeth's age, and you will find it difficult, if not impossible, to believe that Shakespeare could have educated himself in all the learning with which *all* the plays are filled, by listening intelligently to the conversation of his betters, whilst holding the horses of patrons outside the theatres. We can believe many things, but not that the world is flat or that Shaksper could have imbibed the supreme knowledge and wisdom of the plays by natural wit *without any schooling* and persistent study. No, Dr. Tillyard is asking too much, and we believe that he himself has strong internal qualms on the matter. Having said this, let us say that we are grateful to him and welcome the new avenue of research and interpretation which he has opened up, for Stratford, for in the end it will inevitably spell *Bacon*.

THE QUAINT ABERRATION OF A. A MILNE

By Comyns Beaumont.

MR. A. A. Milne is one of those charming personalities like the late J. M. Barrie, who has never properly "growed up," and so it would be a mistake to take him seriously when he deserts the atmosphere, say, of Christopher Robin or Winnie the Pooh, in which he shines, for that of the Shakespeare-Bacon question. However, there it is. In "Time and Tide," he has recently occupied about three and a half columns of flouts and sneers and jeers respecting Francis Bacon, but he gives the impression of being rather like a small boy who, setting his eyes on a precious monument, thinks it would be great fun to smash it into pieces with his puny hammer.

A.A.M. starts with the challenge that Shakespeare's plays are not everybody's piece of meat—to use a colloquialism—and seems to dispose of all classic authors in favour of his favourite novelist, Jane Austen. Let the comparison go, for it has the merit of fantasy. The Shakespearean Plays, he says, need careful selection. "Never was an Author more picked, chosen from and short-listed than the universally accepted and acceptable Shakespeare. Who reads 'Love's Labour's Lost,' the 'Two Gentlemen of Verona,' and 'Titus Andronicus' to-day?" He answers the question by admitting that he does; for the first time since his school days reading "Shakespeare's early, bad, partly unreadable and wholly unactable plays," he makes the surprising admission that as a result he is "half-way to becoming a Baconian," though I hasten to add that this is merely preliminary to a violent attack on the character and achievements of Bacon.

The Bacon "theory," in his view, depends on two assumptions, the first being Shakespeare's knowledge of law, and A. A. M. with a fine disdain for law and lawyers, because of some case in which he was concerned, comes to a bold conclusion, namely, "in plain truth nobody knows anything; and that if it comes to guessing an imaginative writer is the most likely person to get right." What I gather from this dark phrase is that as Shakespeare really knew nothing, imagination only really mattered, which is admittedly no Baconian theory. Then he hurls a fresh bomb at us. He thinks that if Shakespeare got his law right nine times out of ten, on the tenth was "when, against all his better instincts, he consulted Bacon." In other words, in his view, Francis Bacon when it came to law was a sheer duffer! It would be useless to point out to our youthful minded iconoclast that Bacon in his own time, and since, has been regarded by the greatest world's jurists as probably the most famous authority in jurisprudence.

The other assumption of Baconians, in his view, is "that a self-seeking, corrupt, and treacherous Lord Chancellor from Cambridge University, is more likely to be a great poet and dramatist than a poaching and horse-holding actor from Stratford Grammar School." Apart from the fact that all students of history are well aware that the mud A.A.M. slings at Francis Bacon could only emanate from the mind of one who is completely ignorant of the true cause of Bacon's downfall, namely, that he was the victim of a conspiracy by James I, Buckingham, and the jealous and spiteful Coke, so that those adjectives applied to Bacon are grossly untrue, we admit the assumption. Set on the one hand, that the plays reveal the hand of a genius of profound knowledge of the classics and history and philosophy, such as that of Plato and of Aristotle—to mention only three of his many attainments; realise, as everyone must who gives the subject a thought, that knowledge requiring learning could only be obtained by teaching and study, and that it could never have been imbibed like mother's milk by an ignorant peasant youth who could scarcely sign his name and whose house in Stratford was innocent of so much as a single volume; and then invite A.A.M. to think again. I cannot believe that even he, despite his elfish outlook, can ignore this one fact, namely, that while genius may take many flights, actual scholarship, such as classic learning, is not a question of imagination. If he concedes this point, as logically he must do, he must relinquish his strange aberration that Shakespeare was purely an "imaginative writer," but must necessarily admit that he possessed the greatest learning as well as the greatest intellect which enabled him to range at will over any subject from the skies above to the depths below. Once that be agreed, he must also logically eject his horse-holding and poaching actor from his false pedestal.

I will only touch on one other point in A.A.M's quaint method of belittling Bacon. Apparently the only Shakespeare play which wins his full approval is the "Midsummer Night's Dream," quite probable on the part of a writer who lives in a world of illusions. On the other hand, "Love's Labour's Lost," earns his greatest scorn. It is an "artificial comedy in whose characters it is impossible to take any personal interest." He is particularly annoyed because it does not provide a happy ending to the three lovers who are left, as it were, in mid-air. Ah! how came it if a yokel who had learnt the trick of play-writing to tickle the ears of the groundlings, failed to show the imagination which in A.A.M's opinion, was the only ground of his genius? Was there something else behind it?

A.A.M. is evidently unaware that if any play of Shakespeare provides a direct clue to its authorship, it is "Love's Labour's Lost." Scholars well know that its basis is a real episode concerned with manners in the Court of France at the time that Bacon, as a youth, was attending it under the tutelage of Sir Amyas Paulet. I will cite here a passage in Mr. R. L. Eagle's recent book which epitomises the subject.

"It is also remarkable for the accuracy of the court life at

Navarre, and for the minute details of French history, some of which could only have been gained by access to chronicles and records on the other side of the Channel. It gives an insight into the lives of kings, princes, princesses and courtiers. We have glittering spectacles of courts and camps, foreign manners and environment. The names of some of the characters are those of men prominent in French political history of the time—Biron, Longaville, Dumain (Duc de Maine), Boyet (Bois), and Mothe. An obscure event in the history of Navarre, unknown in England at the time when the play was written, although mentioned in the Chronicles of Monstrelet (not translated into English until 1809), is introduced into the drama."*

So then what? A. A. M.'s fanciful poaching actor genius, minus education, sans knowledge of royal courts, let alone those of France or Navarre, could only have embarked on such a subject by a sheer miracle. But perhaps and, indeed, quite likely, A.A.M. believes in miracles. In such case with his gifted imagination, he may fancy his pet poet was earning a few groats by holding the horses' heads of the patrons of Burbage's theatre while his comedy was evoking the laughter of the audience within.

My respectful advice to the eminent author is that he would be wiser to stick to his last and write books for young minds until he learns considerably more about the subject of Bacon, when he would doubtless discover that to stigmatise him, as he does, as "taking bribes, watching people tortured, writing to his uncle and so on"—an uncle (if such) who died in 1598, nine years before Bacon ever held office—is an infamous travesty of the truth, and only tends to bring him into ridicule.

* "Shak re: New Views for Old," page 31.

BACON'S PHILOSOPHICAL WRITINGS.

By Russell F. Moore, Ph.D.

Note.—While the subject matter of this paper varies somewhat from the material which customarily appears in these pages, it is believed that the members of the Bacon Society will be interested in this brief digression from the purely literary aspect of Bacon's works since it reviews in a very small space the tremendous influence of his writings in the philosophical field.—Editor.

If Bacon had not entered politics, if he had never studied natural science, if he had not ascended the pinacle of literary fame, he would belong none the less to the ranks of the immortal few who in great measure have contributed to the growth of human thought and to the achievement of civilization for his contributions to the advancement of philosophical learning constitute an uncontested claim. His mind was one accustomed to thinking in terms of universals and if his literary creations are as understandable and moving now as they were three centuries ago, then they are thus no more so than the sparkling freshness of his philosophical writings. He sought the surd of understanding, the key to knowledge, and in the fashion of an olympic deity he struggled to retrieve the study of philosophy from the level of scholastic disputation and so order its mass of thought as to bring new wisdom to the heritage of future peoples and nations.

In *The Interpretation of Nature* we find an early expression of his intellectual aim: "Above all, if any man could succeed—not merely in bringing to light some one particular invention, however useful—but in kindling in nature a luminary which would, at its first rising, shed some light on the present limits and borders of human discoveries, and which afterwards, as it rose still higher, would reveal and bring into clear view every nook and cranny of darkness, it seemed to me that such a discoverer would deserve to be called the true extender of the kingdom of man over the universe, the champion of human liberty, and the exterminator of the necessities that now keep men in bondage." What a noble aspiration! How magnificent were the blueprints for the accomplishment of this end as they appear in the works that followed! The enthusiasm which he entertained for this subject and for the intellectual pursuits is reflected in one of his earliest works, *The Praise of Knowledge* (1592): "My praise shall be dedicate to the mind itself. The mind is the man, and knowledge mind; a man is but what he knoweth . . . Are not the pleasures of the affections greater than the pleasures of the senses, and are not the pleasures of the intellect greater than the pleasures of the affections. . . ."

How amazing it is to realize that during the hectic years of his

political rise, and throughout the period in which as a holder of high office an infinity of demands, great and small, consumed the precious hours of his day, he was still thinking and writing of the problems of philosophy. Perhaps there is a hint of the unbelievable scope and magnitude of his activity in his motto: *bene vixit qui bene latuit*.

In *De Interpretatione Naturae Proemium* (Introduction to the Interpretation of Nature, 1603) and *Redargutio Philosophiarum* (A Criticism of Philosophies, 1609) he commences his *magna instauratio* by pointing to the stagnation of philosophy in scholastic method and hinting at new fertile approaches to the fields of knowledge.

In *The Advancement of Learning*, 1605 (De Augmentis Scientiarum, the Latin translation appeared in 1623) he set up a system of classification of the sciences and as if to foresee the specialization of modern scientific research, he listed the problems and limitations of each class.

In the next three works *Cogitata et Visa* (Things Thought and Seen, 1607), *Filum Labyrinthi* (Thread of the Labyrinth, 1606) and *Novum Organum* (The New Organon, 1608-20) he set forth his method—a method that subordinated theory to observation. He discarded dogma and deduction, discovering as he went along the fallacies of human thought (who has not read of the famous Idols, the Idols of the Tribe, of the Cave, of the Market Place and of the Theatre?), and proclaimed a new and scientific method of enquiry. After the ancient and unproductive methods of thought, he says, "There remains simple experience; which if taken as it comes, is called "accident," if sought for, experiment" . . . . The true method of experience first lights the candle and then by means of the candle shows the way; commencing as it does with experience duly ordered and digested, not bungling nor erratic, and from it deducing axioms, and from established axioms again new experiments."

Next in *Historia Naturalis* (Natural History, 1622) and *Descriptio Globi Intellectualis* (Description of the Intellectual Globe, 1612) he dips into natural science as if to point the way in the application of his new method, and then in *De Principiis* (On Origins, 1621) he draws back the veil a little on the body of science that was to come from the utilization of experience and observation in the determination of knowledge.

Finally, in *The New Atlantis* (1624) he pictures for us the Utopia which he viewed as a logical result of the new science and in it we find expressed his conviction that: "The end of our foundation is the knowledge of causes and secret notions of things; and the enlarging of the bounds of human empire to the effecting of all things possible."

What a tremendous estate he left in these writings alone! If his philosophy was left somewhat incomplete is this not more an indication of its magnitude than a weakness in his passion for unity and coordination? His mind was one that moved the intellects of his age. His philosophical works cast a shadow reminiscent of the venerable Aristotle, perhaps the only one of his predecessors who had undertaken

a task of similar magnitude, and shed a glow forward that culminated in his universal recognition as a master philosopher, in the foundation of the Royal Society (1662), in the inspiration for the *Encyclopédie* of the French enlightenment and finally in an emphasis on experience and results that to this day is the distinguishing characteristic of British philosophy.

In conclusion then, Bacon pointed out the shortcomings of a philosophical age burdened by the scholastic method and in his reconstruction of philosophical studies presented a new method for the perception of scientific knowledge, a method based on the accumulation of data from which knowledge was derived by induction. Although modern science uses a simpler and more direct mode of investigation, as Bacon fully anticipated, the influence of his thought moved the philosophy of his and succeeding ages. Again, he recognized the universal need for philosophy in everyday living and urged the application of philosophical method in all the branches of learning. So in science he remarks: "For as no perfect view of a country can be taken from a flat; so it is impossible to discover the remote and deep parts of any science by standing upon the level of the same science, or without ascending to a higher." Science lends us factual knowledge but only philosophy can reveal meaning and bestow wisdom. Of the necessity for the philosophical view in politics and government: "It is wrong to trust the natural body to empirics, who commonly have a few receipts whereupon they rely, but who know neither the cause of the disease, nor the constitution of patients, nor the danger of accidents, nor the true method of cure. And so it must needs be dangerous to have the civil body of states managed by empirical statesmen, unless well mixed with others who are grounded in learning," and again, "Though he might be thought partial to his profession who said, 'States would then be happy, when either kings were philosophers or philosophers kings,' yet so much is verified by experience, that the best times have happened under wise and learned princes."

So from the depths of his thought there comes to expression something that became visible with Plato, articulate with Bacon and even now unfulfilled, at once an obligation and a goal, the utilization of the wisdom that lies in philosophy in the categories of human existence and endeavour that we know by the names of science, art, government, religion and culture, to lend to these and all the others an enhanced significance and a true meaning.

HERMETIC AND MASONIC INDICATIONS IN THE 'SHAKESPEARE' PLAYS

By R. J. A. Bunnett, F.S.A.

NO one with any knowledge, however slight, of the subject can deny that the 'Shakespeare' plays and poems have many Hermetic and Masonic affinities.

When Francis Bacon was about three years of age, Sir Nicholas Bacon, his reputed father, began to build himself a new country seat at Gorhambury, using material from the ruins of St. Alban's Abbey close by.

One can readily imagine that this association of the house (completed in 1571) with the historic Abbey, would stir the curious and enquiring mind of the boy (he may well have seen the marks of the Operative Masons on the stones) and prove a spur to his desire to revive the Masonic Craft in symbolic form.

In a 1425 MS. in the British Museum, it is stated 'And St. Alban loved well Masons, and he gave them first their charges and manners first in England, and he ordained convenient times to pay for the travail;'' and in a later MS. (1560), we read ''St. Alban . . . loved well Masons, and cherished them much, and made their pay right good.''

It was in 8th Century that King Offa and the Hond Masons erected the first Church at St. Albans in memory of the Saint, who had been martyred about A.D. 303.

It is believed by some that St. Alban, who was born at Verulamium, was the first to bring Masonry to England, that King Athelstone granted the brethren a Charter, and that all the Lodges were summoned by his brother Edwin, to meet at York, A.D. 926, and there the first Grand Lodge of England arose. In the Abbey Church at St. Albans is the tomb of Humphrey of Gloucester, on which was inscribed the story given in Henry VI, II, i, how the ''good Duke'' exposed a religious fraud perpetrated by a man who maintained that his sight had been restored by the miraculous power of the Saint.

Others, however, consider that Phoenician navigators voyaging to Britain and Ireland for tin, carried Masonic lore with them, the purity of which was later corrupted by the Druids, who based thereon their secret and mystic cults. There was necessarily close intercourse between the Phoenicians, Chaldeans and Egyptians, and much influence was exercised by each over the others' religions.

In the early plays attributed to 'Shakespeare,' the author

locates his chief characters in, and adopts the myths of places which had been important centres of Gnostic, Hermetic, and Masonic lore. Take "Pericles" for example (undoubtedly an early play, though not published until 1609), the scenes in which are laid in Tyre, Ephesus, and Antioch. The first named was the City of Pythagoras, the originator of a number of Masonic Symbols, and of Hiram, who so actively assisted Solomon in the building of the Temple, and besides, Tyre was the Mother-colonising Capital of the Phoenicians. And Pericles was Prince of Tyre, the period being the second century B.C., during the reign of Antiochus the Great.

> "Hail, Dian! to perform thy just command,
> I here confess myself the King of Tyre." (V. ii).

Ephesus, the great highway between Europe and the East, was the mighty City of Diana, and the very origin and focus of all the Gnosis and the whole of the Hermetic science. Hither came the Fire-worship of the Persians with its two opposing principles, which, Heraclitus, who dedicated his works to the Ephesian Diana, adopted.

Bacon reproduced these principles as "Strife and Friendship," "Heat and Cold," "Mars and Venus," Dense and Rare," "Heavy and Light," in short, "The Sympathy and Antipathy of Things," and mysteriously called them "The Keys of Works." These principles appear as "Light and Darkness" (distinctive Rosicrucian symbols) in the Sonnets, which are themselves so full of the promise of rebirth and revelation, and the sacrifice to be repaid in ages to come. We find also in "Pericles," as in "The Winter's Tale" (the central plot of which is the myth of Demeter or Ceres), that father and lost daughter, and wife and mother, deemed dead, are caused to meet again.

W. F. C. Wigston in his "Bacon Shakespeare and the Rosicrucians," wrote: "The play of 'Pericles' is as purely a philosophic, dramatized, personified, occult problem, dealing with centres of secret or forbidden doctrine, as it is possible to imagine."

At the beginning of the play we are confronted with the paradox of the Trinity:—

> "He's father, son, and husband mild; I, mother, wife, and yet his child."

Pericles reads the riddle, and then solves the Theological mysteries and Divine Paradoxies as propounded by the secret societies, but discovers the danger of finding a rationalistic answer to the mysteries. He has to flee, and marries Thaisa, a Priestess of Diana, i.e., he embraces the doctrines taught at the Ephesian Shrine. Thaisa, in the scene of the lists, says that the motto on her father's shield is "Lux tua vita mihi;" and Masonry is the science of Lux=Light.

In "The two Noble Kinsmen" Ephesus is again introduced with altar and priestess. It is significant also that "The Comedy of Errors" has its scene at Ephesus instead of at the obscure Epidamnum,

as in the original "Memaechmi" of Plautus. Antipholus of Syracuse says:— (I. ii),

> "They say this town is full of Cozenage;
> As nimble jugglers that deceive the eye,
> Dark-working sorcerers that deform the body,
> Disguised cheaters, prating mountebanks."

Bacon wrote in the "De Augmentis," 'The will of man and the understanding of man are twins by birth;" and the twins in 'The Comedy of Errors" thus represent natural man and spiritual man, one body, yet separate as to logic and ethic.

The Great Goddess-mothers, who represent Nature, were Black or Ethiopian, like Diana of Ephesus, the Indian Bhavani, and the Isis or Virgin of the World of Hermes Trismegistus. They typified the primeval darkness or matrix, out of which everything was born. "For darkness was upon the face of the Deep": and God said "Let there be Light," and light sprang from the darkness, and round these two symbols and their conflict revolves the old Aryan mythology. The Earth is the great Mother, and out of her darkness is derived the re-birth of spring, and summer and harvest. The statues of Diana were mostly made of ebony, though sometimes of cedar. She personified Earth, and her opposite or male side, for all these great Goddesses were androgynous, the Light or Sun.

There is no doubt that Rosalind in "Love's Labour's Lost," who has been described as a "negress of sparkling wit and beauty," is in reality the Black Mistress of the Sonnets, and also the Rosalind of Chester's, "Love's Martyr or Rosalin's Complaint," Rosalin representing Nature.

This fact is shown by Biron's remark to the King (IV. iii). "O, but for my love, day would turn into night," and the latter's remark "By heaven, thy love is black as ebony." In the same scene besides, we have Rosalind as the Sun or Lux: "O! 'tis the sun that maketh all things shine!"

Look at Sonnet 149, and we find:—

> "For I have sworn thee fair, and thought thee bright,
> Who art as black as hell, as dark as night."

In "All's Well That Ends Well," Helena and Diana, 2 names for the same thing, in the exchange of role, exemplify as 'opposites and unity' the principles of art.

Then in "The Tempest" there is a curious introduction of Dido as "Widow Dido." De Quincey maintained that the designation "Sons of the Widow" was adopted by Masons owing to the connection of Hiram of Tyre "A Widow's son of the Tribe of Naphtali" with the building of Solomon's Temple.

"The Merchant of Venice," too, has a number of Masonic affinities, e.g., Portia's light, or candle, burning in the hall:—

> "How far that little candle throws his beams,
> So shines a good deed in a naughty world."

And there is the brotherly love of Antonio for Bassanio, and his faith in him, so that his purse is ever open to his friend's necessities. We have also the profound hint of the leaden casket, symbolising an allegorical death.

Does not Sonnet 106 take us to King Arthur and the Round Table, to the Knights of St. John (of St. John, Bacon wrote in his "History of Life and Death"—"He was rightly denoted under the emblem of the eagle, for his peircing sight into the Divinity), and to the Templars:—

> "When in the Chronicle of wasted time,
> I see descriptions of the fairest wights,
> And beauty making beautiful old rhyme,
> In praise of ladies dead and lovely knights" . . . .

To turn from the plays and poems to the Church of Stratford-on-Avon, the lines on the tomb of the man of Stratford:—

> "Blest be the man that spares these stones,
> And curst be he that moves my bones,"

form a clear echo of Bacon's lines in his "Retired Courtier":—

> "Blest be the hearts that wish my Soveriegn well,
> Curst be the soul that thinks her any wrong."

And the monument is definitely Rosicrucian and Masonic: there are the two inevitable pillars flanking the bust, and above the familiar emblems of two Cupids—Life and Death as inverse factors. The figure representing Death holds an inverted torch, the quenched brand of existence; the eyes are closed, and the hand rests on a skull. The other typifying Life, has the eyes open, whilst the hand rests on a spade, the Rosicrucian emblem of the phallus—the instrument of sowing or placing seed in mother-earth, resulting in new birth. Thus we have Life (or Love) and Death as antitheta, yet holding out to each other the promise of rebirth and immortality. In the original monument as depicted in Dugdale's "Warwickshire," 1656, the right-hand Cupid holds an hour-glass. John Warner in some lines "On Mr. William Shakespeare," written after his subject's death, makes some striking admissions:—

> "What lofty Shakespeare, art again reviv'd,
> And Virbius like now shows't thyself twice liv'd,
> 'Tis love that thus to thee is showne,
> The labours his; the glory still thine own."

Now the comparison to Virbius is strange, as he was an ancient King of Aricia, who died, and who was called to life again by Diana. And the last line certainly indicates that though William Shakespeare possessed the 'glory,' it was to another the 'labours' belonged.

THE USE OF THE PSEUDONYM

THE Times Literary Supplement of November 25th, contained two leading articles, in both of which allusions were made to the Shakespeare authorship. The first was headed "Historic Mysteries," and dealt chiefly with the strange romances and plots of the Tudor and Jacobean periods. The writer concludes by remarking:

> "The mystery typified by the dark lantern and the wide-brimmed hat still enables Guy Fawkes to hold his own with his contemporary, Shakespeare, in the contest for the title of the most famous Englishman; and indeed there are those who will have it that the identity of Shakespeare is a mystery too."

This article was followed by another bearing the title, "A Literary Ghost." But before quoting from this, it is neccessary to turn to the contribution which inspired it. This is from Mr. Montague Summers, concerning Mary Braddon's use of the name of a living person, Ada Buisson, under which she published some of her novels. Mary Braddon was a prolific writer from 1862 to 1913. She died in 1915, at the age of 78. "Lady Audley's Secret" was one of her best known books.

It appears that "upon one occasion at least, Miss Braddon observed that she was responsible for much of Ada Buisson's work—a remark which was then (wrongly) understood to imply that "Ada Buisson" was merely one of her many pen-names in the past. If it seems surprising that the actual name of a living person should be adopted as a pseudonym, it may be remembered that in 1861, Miss Braddon serialized the highly sensational novel, 'The Black Band,' as by 'Lady Caroline Lascelles.' Writing to *The Times Literary Supplement* on May 15th, 1943, Mrs. Wyndham pointed out that Lady Caroline Lascelles, who was alive in 1861, was actually her great-grandmother, and that she would doubtless have been horrified had she known that her name was appended to so violently melodramatic a romance.

Mr. Michale Sadlier has wisely and well emphasized that the *obscurity* which shrouds the events of Mary Braddon's young womanhood was to no small extent of *her own contriving*, to which I would add that she even seems to have *laid false clues*.

Miss Braddon had her own reasons for not wishing to disentangle the knots she had tied, and in my opinion, she was *perfectly justified in her reticence*. One of the reasons, which does her honour, was her modesty as a writer. She thoroughly enjoyed telling a story, but I do not think that she ever for one moment appreciated her importance in the history of English fiction."

Consider the words, especially those which I have put into italics, nd observe how applicable they are to Francis Bacon. He had even reater reasons for obscurity and laying false clues. If Miss Braddon vas "perfectly justified in her reticence," then we need an even tronger adverb to qualify Bacon's justification.

Yet the orthodox Shakespeareans often say that if Bacon had vritten the plays and poems, he would have proclaimed the fact and aken the honour. Whether, or not, they honestly believe it is nother matter. If they do, then they have not considered it deeply. He could not, for many good and varied reasons, have acknowledged uch writings, and there was no honour attaching to the composition f plays. It was considered a disgrace. To have put his name to one f the poems would have identified him as the "Shakespeare" of the lays. Even poetry was held in low esteem. We have ample con-emporary testimony to that effect.

The leading article goes on to point out the difficulties and roubles which can arise from the use of a pseudonym unless it is a urely imaginary one which could not be the actual name of a living erson. Mary Braddon, we are told, published some of her own work nder the name of "Ada Buisson." On October 21st, 1944, a Mr. F. 3. Evans had written to the *Times Literary Supplement* to claim hat Ada Buisson was a real person, and his aunt. "Whatever the acts," says the leader-writer, "this is a rare case. Not a novelist or dramatist but will vow the rarer the better." I do not agree as o the rarity. Authorship has been confused in consequence from ery early times. Montaigne, in his Essay, *A Consideration upon Cicero*, writes:

> "And if the perfection of well-speaking might bring any glory suitable unto a great personage, Scipio and Laelius would never have resigned the honour of their comedies, and the elegancies and smooth-sportful conceits of the Latin tongue, unto an African servant. For, to prove this labour to be theirs, the excellent invention thereof doth sufficiently declare it: and Terence himself doth avouch it: And I could hardly be removed from this opinion. It is a kind of mockery and injury to raise a man to worth by qualities mis-seeming his place and unfitting his calling."

Cicero's opinion as to the authorship of Terence is in *Epistulae Ad Atticum*, VII, 3. Suetonius also declares the same belief. So does Quintillian (*Inst. Orat.*, X, I, 99). Did John Davies, of Hereford, have this in mind when he addressed some enigmatical lines "To our English Terence, Mr. Will. Shakespeare?" Terence was a Carthaginian slave (185-159 B.C.) who was brought to Rome as a boy. He belonged to the senator, Terentius Lucanus, who freed him and gave him his own name. He was only twenty-six when he died, so if he wrote the polished comedies he became an elegant and accomplished stylist at a very early age—I should say an impossible age. The

argument used by Montaigne is equally applicable to Shaksper of Stratford. We agree that it is "a kind of mockery" to set him up as "Shakespeare."

The English law of libel must be considered by any author who uses a pseudonym, or intends to do so. As the leader-writer affirms, "Suppose, for instance, the Rev. Dodgson, confronted with a real live Mr. Lewis Carroll, complained that his respectable business had been ruined by all that Alice nonsense." Continuing, he says:

> "Anderson Graham, the great Edwardian editor of *Country Life*, was passionately convinced that his contributor, 'Fiona Macleod,' was a woman—had he not missed seeing her by only five minutes in a hotel in Edinburgh? If he had been right, how embarrassing for the large and bearded William Sharp, who wrote the poems and invented the name! The Braddon-Buisson conjunction had neither of these kinds of oddity. The transactions between them must have been mutually agreed upon, like the transactions between Francis Bacon (or was it Lord Oxford?) and William Shaxper. A service was rendered; pecuniary consideration passed. Whatever the service may have been, we may be sure that Miss Braddon paid for it generously."

Baconians have no doubt that the Stratford player was "paid generously" for the use of a name which would be confused with his. Within a short time of the name of Shakespeare appearing for the first time on the title-page of a play, he bought New Place, took up residence in the obscurity of Stratford, became prosperous and applied for a coat-of arms so that he could write himself (if he *could* write) "gentleman."

The mystery remains as to why Miss Braddon should ever have had to write under any other name but her own. It is suggested that "the convential morality of her public is part of the answer. This being so, how much more was it necessary to conceal authorship with certain kinds of writings, and to be generally prudent and cautious under the brutal despotism of Bacon's time. Thought was free, but expression of opinion was almost as dangerous as in Nazi Germany, and the punishments equally ferocious.

Reasons for the use of pseudonym differ with the times and with the persons concerned. An author may wish to lead a quiet life, and not be pestered with callers, correspondence and begging letters. In 1857, Mary Ann (or Marian) Evans suddenly created "George Eliot," and made that name famous with *Adam Bede*. She was then only 38 years of age, and had already made her own name as a writer. A claim to the authorship of *Adam Bede* was made on behalf of a Mr. Liggins, who stated that he was "George Eliot," and Miss Evans found it extremely difficult to deal with the situation without revealing herself. "Shakespeare" had to suffer in silence when the name was placed upon the title-pages of inferior works such as *The London Prodigal*, 1605) and *A Yorkshire Tragedy* (1608). Every student of

the literature of the period knows, or should know, that many names appearing on title-pages, or at the end of dedications and addresses "To the Reader," which often only appear once and then vanish, are invented.

Scott determined to be anonymous with "Waverley Novels." Only his publishers and two of his friends were entrusted with the secret. He disliked the idea of being accepted as author and so forced to talk about his own books in society. He had a low estimate of literary reputation, and would rather be known as Scott of Abbotsford than the author of "Waverley."

Who wrote the court comedies bearing the name of John Lyly? No attempt to identify him was made before Antony Wood, in 1691, compiled *Athenae Oxoniensis*. Wood discovered a John Lylie who had matriculated at Oxford in 1571 and, without further hesitation, or investigation of any kind, married him to the author of Euphues and the comedies. The surname, in several variations of spelling, was a common one. Of one thing we can be certain, and that is, whoever may have used the name, he was an important person in the court of Queen Elizabeth and was frequently in attendance upon her.

R. L. EAGLE.

BACON, ST. ALBANUS, AND ST. GERMANUS.

MOST Baconians are familiar with the claims made by some sections of the Theosophical Society that there is a mystical link between Francis St. Alban and the mysterious Comte de Saint Germain, who played an important though concealed role in French politics in the 18th century, during the reigns of Louis Quinze and his ill-fated successor, Louis Seize.

He is also stated to have taken an important part in the establishment of Masonic activities on the Continent during that period.

Again, there is a modern Rosicrucian Association which affirms that the Comte de Saint Germain is, or was, none other than Christian Rosenkreutz, whilst ignoring Francis Bacon, excepting for the cryptic statement that "he (Christian Rosenkreutz), through an intermediary, inspired the now mutilated works of Bacon." The writer of this statement evidently had not much first hand knowledge of Bacon's writings. However, the writer goes on to say—"those only who are initiates themselves know the writers of the past who were Rosicrucians, because ever through their works shine the unmistakeable words, phrases and signs indicative of the deep meaning that remains hidden from the non-initiate . . . . Rosicrucians such as Paracelsus, Comenius, Bacon, Van Helmont, and others, give hints in their works, and influenced others. The great controversy concerning the authorship of Shakespeare . . . . would never have arisen had it been known that the similarity in Shakespeare and Bacon is due to the fact that both were influenced by the same initiate who also influenced Jacob Boehme and a Pastor of Ingolstadt, Jacobus Baldus, who lived subsequent to the death of the Bard of Avon, and wrote Latin lyric verse. If the first poem of Jacobus Baldus is read with a certain key, it will be found that by reading down and up the lines the following sentence will appear: Hitherto I have spoken from across the sea by means of the Drama, now I will express myself in Lyrics."

We presume that the message is in Latin, and that the above is the translation of it. The foregoing has been quoted at length in order to show that Bacon's name is associated with the mystics by writers who are not interested in the solution of problems of Tudor and Jacobean literature. Incidentally, it would appear that the writer quoted is unacquainted with the orderly array of Francis Bacon's hosts of cipher signatures, which thread the whole fabric of the Shakespeare plays from the beginning to the end; indeed from the first page to the last, besides numerous other works of the period.

Let the shoemaker stick to his last.

However that may be, it is curious to find old John Weever, in his account of "Ancient Funeral Monuments," published in 1631, associ-

ıting the names of St. Albanus, St. Germanus, and Francis Bacon or Viscount St. Alban, in his enumeration of monuments and historical ecords of St. Albans and Verulam.

Thus, on page 583 of the work mentioned, our author starts off vith an account of the connection of Sanctus Germanus with the old ity of Verulam.

"About the year of the World's Redemption, 429, when as the Pelagian heresy budded forth afresh in this Island and so polluted the British Churches as that to averre and maintaine the Truth they sent for Germanus, Bishop of Auxerre, the place of his birth (a man of most noble lyneage, taught and enformed wel in the Artes liberalle, learned in the cyence of Decretes, Droytes and Lawes saith his legend); and Lupus, Bishop of Troies out of France, whereby refuting Heresie, gained unto themselves a reverent account among the Britains; but chiefly Germanus, who hath at this day thorowout all this Island many churches dedicated to his memorie. Now understand that neare to the walls of the old citie Verulam was, as then a plot of consecrated ground wherein the bodies of such as had professed Christianitie and suffered martyrdome under the persecution of the Roman Emperours were interred. In which the Saint Germanus openly preached God's word to the people, where afterwards the beleeving Christians built this Chappell and dedicated it to his honour . . . . . This *Germanus* commanded the sepulchre of Saint *Alban* to be opened and there in bestowed certain reliques of Saints . . . . Thus much saith *Camden*, I note by the way, that you may observe and consider the fashions of that Age. This Chappell or rather the ruines of it are yet remaining to this day and put to a prophane and beastly use."

The above account seems to be very detailed and lengthy for a monument which had practically disappeared. The next paragraph deals with the foundations of Sopwell, St. Julians and St. Mary Pree, which are dismissed in Three lines, and then a page and a quarter are devoted to Gorhambury, the residence of Sir Nicholas Bacon, as following: Near unto they had a great Manour named Gorhambury where Sir Nicholas Bacon, Knight, Lord Keeper of the Great Seale of England, a man of rare wit and deepe experience (Father of Sir Francis Bacon, Knight, Lord Verulam, Viscount Saint Alban, Lord Chancellour of England, lately deceased, one that might justly challenge as his due, all the best attributes of learning) built an house beseeming his place and calling, and over the entrance into the Hall caused these verses to be engraven:

"Haec cum perfecit Nicholaus tecta Baconus
Elisabeth regni lustra fuere dua.
Factus Eques magni custos fuit ipse sigelli
Gloria sit soli tota tributa Deo.
Mediocria firma.

Upon the frontispice of a gate entering into an Orchard, with a garden and a wildernesse, over the statue of *Orpheus*, these verses are depicted:

Horrida nuper eram aspectu latebraeque ferarum,
Raricolis tantum numinibusque locus.
Edomiter fauste huc dum forte supervenit Orpheus
Ulterius qui me non sinit esse rudem;
Convocat avulsis virgulta virentia truncis
Et sedem quae vel Diis placuisse potest.
Sicque meis cultor, sic est mihi cultus et Orpheus
Floreat o noster cultus amorque diu.

In the said Orchard is a little banquetting house most curiously adorned; round about which the liberall Artes are deciphered, with the pictures of some of these men which have been excellent in every particular Art. And first he begins with the Art of Grammar, illustrated with the pictures of Donatus, Lily, Servius and Priscian. (As these inscriptions do not appear to have been reproduced in Baconiana No. 108, July, 1943, they are given here.)

Grammar.

Lex sum sermonis linguarum regula certa
Qui me non didicit caetera nulla petat.

Arithmeticke.

Ingenium exacuo numerorum arcana reclude,
Qui memores didicit quid didicisse nequit,
Stifelius, Budaeus, Pythagoras.

Logicke.

Divido multiplices, res explanoque latentes
Vera exquiro, falsa arguo, cuncta probo.
Aristoteles, Rodulphus, Porphirius, Setonus.

Musicke.

Mitigo maerores, et acerbas lenio curas
Gestiat ut placidis mens hilarata sonis.
Arion, Terpander, Orpheus.

Rhetoricke.

Me duce splendescit gratis prudentia verbis
Jamque ornata nitet quae fuit ante rudis.
Cicero, Isocrates, Demosthenes, Quintilian.

Geometrie.

Corpora describo rerum et que singula pacto
Apte sunt formis appropriata suis.
Archimedes, Enclydes, Strabo, Apolinius.

Astrologie.

Astrorum lustrans cursus viresque potentes
Elicio miris fata futura modis.
Regiomontanus, Haly, Copernicus, Ptolomeus.

The next paragraph, occupying two-thirds of page 585, deals with Redbourne, with which is closely associated the legend of Amphibolus and his martyrdom, as also his Scholer, St. Albanus, the reputed proto-martyr of Britain and Founder of Freemasonry in Britain in the year 287 A.D.

As most readers of "Baconiana" will know, this story is not accepted by modern Freemasons as authentic history, as the history of the Craft cannot be traced back earlier than Tudor times, the document purporting to be a record of masonic activities in the reign of Henry the sixth having now been pronounced to be spurious. In fact, the lists of Grand Master during the reign of Queen Elizabeth, printed in Preston's "Illustrations of Masonry," are not taken seriously by Masonic Authorities to-day. The whole legend of St. Alban and his connection with Freemasonry is nothing but a fable—"splendide mendax," invented by the real authors of Free and Speculative masonry as a pointer to the searcher after Truth, endowed with a wit sufficiently keen to pierce the veil thrown over the Masonic origins by its author.

It will be noted that the supposed date of St. Alban's martyrdom, 287 A.D., is the cipher key of the Rosy Cross Brotherhood of which Francis Bacon is declared to have been the Founder by the testimony of certain contemporary writers of repute, though in a veiled manner.

In setting out the above extracts from John Weever's book it is not claimed that we have here any proof of the identity of the persons mentioned, but it is in any case, a curious coincidence, that Weever, who was a contemporary of Francis Bacon, and was probably personally acquainted with him, should have linked the three individuals in the way he has done.

Another curious coincidence is the way Weever introduces Michel de Montaigne's name into the text when speaking of Thornage (Norfolk) where at the church, there were monuments of the Butts family and a combined coat of arms of the Butts and Bacon families.

In this connection some Baconians may have seen a book by an American writer, whose name escapes me at the moment, in which he sets forth a cipher based on the musical notes in Shakespeare, whereby he seeks to identify the author of the Shakespeare plays as one named William Butts, who was a bastard. Though we do not accept the writer's suggestion, it must be admitted as a curious coincidence.

To return, however, to Montaigne, Weever mentions at this place, a monument of the family of Hygham, and remarks that Michel de Montaigne claimed descent from a family of the name Higham or Hyquem. Weever then concludes with a reference to Sir Nicholas Bacon and his residence there with a long latin inscription relating to him, and finally ends up with the usual reference to Francis Bacon.

Indeed, Weever loses no opportunity of bringing in his name; *vide* his description of Henry VII Monument, of which he naively remarks,

that those who wish to know something more about that monarch should consult the excellent history written by Lord St. Alban.

Following the above mention relating to Sir Nicholas Bacon, Weever then proceeds to discuss the Falstoffe family with special reference to Sir John Falstoffe, who was a Knight of the Garter in the reign of Henry IV. No references are to be found in the index which is a full one, to either Queen Elizabeth, Robert Earl of Leicester, nor Robert Earl of Essex, nor Sir Walter Raleigh. The absence of mention of the first named is peculiar, but the silence in the case of the two latter may be accounted for by the fact that they were both victims of political intrigue, masquerading under the cloak of sovereign justice.

I think that John Weever was one of the good pens that laboured in the great cause for the revival of learning and spread of knowledge. The book is a bulky one, numbering 871 folio pages. The curious thing which strikes the attention of the Baconian student, is the way in which suspect names of widely different characters suddenly appear connected by a casual, seemingly innocent remark. The name of Falstoffe, as may be seen was one which would have been quite familiar to Bacon, but not necessarily to the Stratford actor. There appear to be very few mis-paginations in the book, one or two at the utmost; but they probably are pointers to the enquirer.

L.B.

THE VALUE OF MONEY IN QUEEN ELIZABETH'S TIME.

By Howard Bridgewater.

IT is amusing to observe, as I have frequently pointed out, how one can successfully confute the contentions of the Stratfordians if need be, by reference only to statements made by themselves, for there is scarecely a writer in the orthodox camp who does not contradict some one or more of the statements made by his confreres.

To take a case in point, it has suited most of the Shakespeareans to make out that the £60 which William is known to have paid for New Place—which when he bought it, was by no means new, and in an extremely dilapidated condition—was the equivalent of eight to ten times the pre-war value of modern money. This view was taken partly for the reason that it was desired to represent him as a man of substance—as having prospered by the sale of his plays, and thus been able to purchase an imposing residence in his native township. Few

people appear to have stopped to think that even if Elizabethan money had a purchasing power of eight times that of our pre-war currency, William's £60 would have been worth no more than £480, or to consider what kind of a house he could have acquired with that sum.

It is no part of my purpose to suggest that the purchasing power of money in the time of the Virgin Queen was not considerably higher than it is to-day, or than it has been at any time in the past fifty years, but to suggest that the discrepancy between its value then and in modern times was not so great as has been supposed.

In support of this contention I propose to quote from Mr. J. M. Robertson's "Marlowe," published by Geo. Routledge and Sons, in 1931. In this book, Mr. Robertson frankly admits that "we still know even less of Marlowe's life than we do of Shakespeare's," and that in order to provide him with any history at all we have to accept the suggestion that the "Crof. Marlen," who went as pensioner to Corpus Christi in 1580-1, was the same person as the "Marley" who had attended the Old King's School at Canterbury, and that both these persons were identical with the Christopher Marlowe, who was the son of a Canterbury shoemaker.

But that is beside the point at issue, which is the question of relative values. And on this subject Mr. Robertson says this:—

> "No author could live in London on the produce of one or two plays per year. The theatre's price, before the date at which Jonson could exact £10, is known to have been a little over £6 per play; and there were no royalties. Either then Marlowe had sources of income from his patron which made playwriting for him a work of pleasure, or he had to produce, with or without coadjutors, at least four plays per annum to make a livelihood. And we have seen no reason to think that he had much money from his patrons.
>
> As against these outstanding facts, the only consideration ever urged is the dead dogma that in that age money had "eight times the purchasing power" that it has in our own (pre-war) time. This statement confidently made by Lee and Ingram, and many others, comes from men of letters, who have made no exact economic studies, and belongs to the normal ignorance of economic science among 'educated' persons in the England of to-day. That it is incredible, is revealed even by some of the writers who repeat it. Thus, in Mr. Percy Macquoid's chapter on Costume in Shakespeare's England, where the dogma is tabled with the usual calm certitude, we learn a few pages later that "plain satin cost 12s. to 14s. per yard, equivalent to about £5 of our money," without even a question as to who pays £5 a yard for satin in our time.
>
> Next we learn that an 'ordinary gentleman in town' paid in 1589, 4 pounds 6 shillings for '4 shirts, 6 bands, and 6 pairs of cuffs;

and that 'even a cheap shirt cost a crown,' When we read that the bed knole prepared for King James, hung with embroidered cloth of gold, 'cost the Earl of Dorset £8,000 in money of that time,' we realise the absurdity of the eightfold theorem. Always when we come to concrete prices the bubble bursts. . . . In short, the error we are considering appears to be simply a loose deduction from the facts of the low prices of meat in the country markets. . . In the ordinary London eating house there were meals at a 'shilling ordinary,' an 'eighteen-pence ordinary,' and a '2s. ordinary,' as noted in many plays of the period. And that disposes once for all of the formula of 'eight times the purchasing power of to-day'; for ordinaries at similar rates were common in London before the war, and are even in existence to-day.''

In the end the truth will out: the trouble is that it not infrequently takes a very long time to emerge.

NOTE BY THE EDITOR.

There is an example of current prices in London to be seen in the first part of *Henry IV*, A. II, s. 4. Falstaff's bills for supper are taken from his pocket and read out to the company, and show that a capon cost 2s. 2d., sauce 4d., anchovies and sack after supper, 2s. 6d., and ''an intolerable deal of sack,'' 5s. 8d. That is to say, about 10s. for supper, which may or may not, have been served for two or three persons; unless the fat knight ate the whole capon and drank 2 gallons of sack!

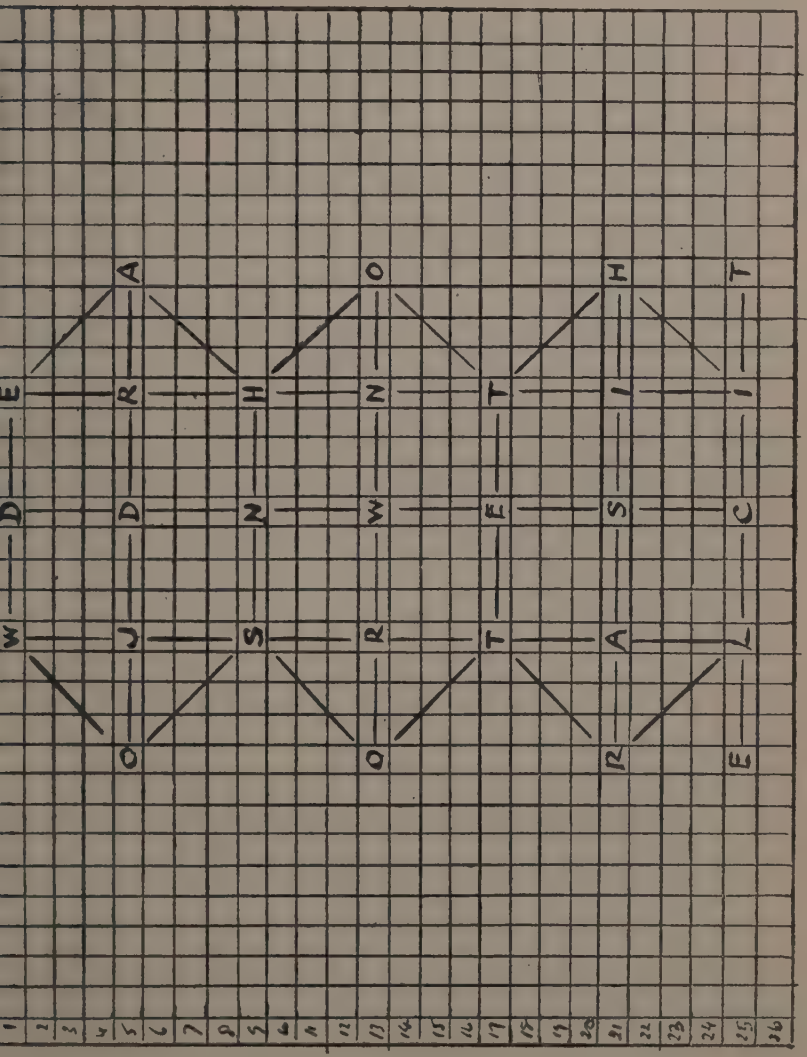
EDITOR.

E. D. JOHNSON'S CYPHER PUZZLE: SOLUTION.

The following Table shows that the hidden message contained in the statement shown in the January number of BACONIANA is EDWARD JOHNSON WROTE THIS ARTICLE, the letters used being all 5 squares apart from each other in the form of a design. This example shows the Reader that it is not difficult to incorporate messages in the text of any work, the Author spelling words in any way he thinks fit to meet his requirements. In the above statement it will be seen that the third word in the fifth line TO is spelt TOE. This might be considered a printer's error, but the reader is warned that wherever he finds a word misspelt in any of the addresses or verses at the beginning of the First Folio it has been done for a purpose

o enable Francis Bacon to get certain letters in certain places to nable him to arrange a signature or message.

EDWARD D. JOHNSON.



The prize for the solution of Mr. Ed. J. D. Johnson's cipher uzzle has fallen to Mr. F. Bechwith, of Acton, W.3, to whom a eque for £2 2s. od. has been sent.

THE EDITOR.

CORRESPONDENCE

3, Westbourne Park,
Scarborough,
January 3*th*, 1945.

Dear Mr. Biddulph,

About that Query in this month's issue of BACONIANA, though I can give no history of the Picture of Bacon there presented, I can tell you, what is more important, that it is quite plainly a Puzzle-Painting of Francis Bacon.

There is plenty of signalling in it, but the main Signal I take to be one of which I send you a Drawing herewith.

There's plenty more!

I think you will agree that it is a pretty ingenious bit of work, this painting!

There are Bacon's Numbers up in the Top Left Hand corner; but they are bad to see; and more down in the Bottom Left Hand corner. Indeed, the Numbers are to be seen all round the dark curtain behind Bacon. There are Shake-Pigs and Bacons in plenty—63 and 33. But I should need to see the Painting itself, to make the most of that point.

Further, as in the case of the Spencer Portrait, the Nose and eyes have been used to signal the 63, Shake-Pig. The Mirror, and turning the picture upside down, will help you to find this. The shading round the Eye is cleverly done, to run Two 3s into each other.

The two Eyes, seen through a Mirror, became 66, the two Connotatives, the Bi-Con, or Bacon.

This is obviously more Evidence that Bacon was our Shakespeare.

Quite plainly, it must be Bacon.

There will be much more, for those who can read. It is a tedious business; but it is there, plain enough.

It is Bacon, Alright!

Yours faithfully,
DOUGLAS J. BOYLE.

3, Westbourne Park,
Scarborough,
July 14*th*, 1944.

To the Editor, BACONIANA.

Dear Sir,

I wish to report on two matters of interest. The first is the "Seventh Shakespeare Signature," a photograph of which appeared in the October BACONIANA.

Mr. Eagle would appear to be in too great hurry to declare this a forgery; and Professor Dover-Wilson in too great a hurry to declare that the Baconians have been hit for Six.

A close examination of the Signatures reveal that it is the work of Francis Bacon himself. I append a drawing of it, as an illustration of the fact.

To me, there is not the slighest doubt about it. This is precisely in Bacon's manner:—to utilise both his own writing AND THE PRINTED BORDERS, to signal his presence. I have learned to look out for that sort of thing, having had some practise.

The Second Matter is—that a reproduction of "Shakespeare's Grammar" appears in the TIMES LITERARY SUPPLEMENT of July 1st, 1944; stated to be on the end-page of Professor Baldwin's book—WILLIAM SHAKESPEARE'S SMALL LATIN AND LESS GREEK.

Reproduced by kind permission of "The Times."

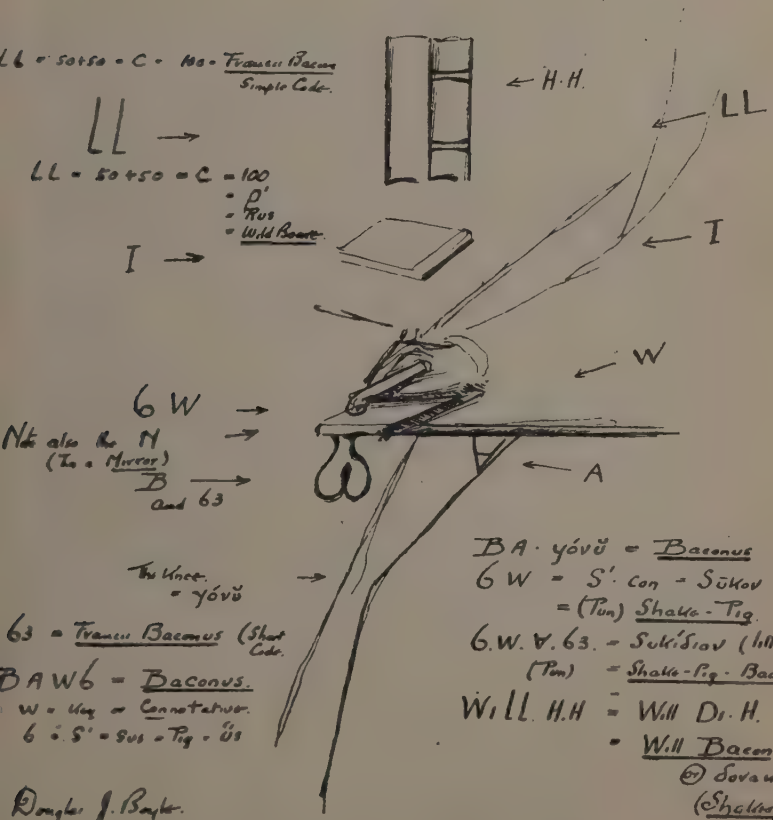
See Correspondence, page 71

The Bacon Portrait

In Baconiana – January 1945

Solution by Douglas J. Boyle.

The Pictured Inscription in this part is – Will Shake-Pig-Baconus.
Psychi-Sion-Sion. Wild Boare.



It is perfectly clear to me that this Grammar Book, whatever the OSTENSIBLE date of publicati n, or whoever is SUPPOSED to have written or printed it, is ALSO the work of Francis Bacon, his plain signalling being there to be seen by anybody.

I have not had time exhaustively to examine the Page, but a few examples will show you that I have cause for my statement.

The Signature that soon leaps to the eye is:

"Circuflexus, est quiddam ex utrisq3 conflatum . . . . ."

. . . . . Apoftrophus, qui est . . ."

The Q of utrisque is jammed up to a 3, in such a way as to make a clear B. Then follows Con—making B-con, or Bacon.

Underneath the Bacon is the Hus of Apostophus. Hus is Us, the Greek for Pig, or Wild Boare.

If it be said that this may be a mere coincidence, my reply is—that Bacon is steadily and persistently signalling in similar fashion, all through the Page!

Circuflexus, as printed, reads—Falcon—Bacon, by a pun on the Greek Kirkos, a circle, and so a kind of Hawk that wheels in circles.

As printed, flexus can also read—Rex-Us, or King-Pig. King-Pig, in Bacon's language, reads Shakespeare-Bacon.

Lower down, under REGULA I., or Wild Boare-William-Dion, (Wild Boare-William Bacon), are some examples of words so accented;—Mel. sel, pars, and Pax.

Pax is Peace, which reads donakwn, or Shakespeare. Mel is honey; or Wild Boare Dion. It signals the Honos—'Honie-tongued Shakespeare;' and Mel, translates Baconus, with the Comma.

Every one of these Example words is a signalling word of Bacon's.

For instance—Thûs is Tus, the Latin for frankincense, or *Frank Dion—Kedeius Himself*; which again translates into Francis Bacon, Shakespeare Himself.

Rûs, another example, is the Clown; intended to be punned into Xlouvns, the Greek for Wild Boare.

Lower down is *Vt Situs*, which reads Pig-Si-ke-dion; or Wild Boare Psychidion; i.e., Bacon Shakespeare.

There is any amount of such signalling ON THAT ONE PAGE!

Clearly, Bacon was a writer of educational works as well as poetry, WITH THE PRINTING PRESS ENTIRELY AT HIS DISPOSAL. That must be so, because he plays such tricks with the type, AND THE SET OUT.

In other words, he was a great Publisher.

Yours faithfully,
DOUGLAS J. BOYLE.

Sir,

The author of the "Shakespeare" Plays must have been able to read Greek, because Hamlet's celebrated soliloquy "To be or not to be" is taken almost verbatim from Plato's Parmenides, which was not translated from the original Greek till more than 200 years after Hamlet was written. The following are precise words of Parmenides:

"Neither birth nor beginning belongs to being, wherefore to be or not to be is the unconditional alternative."

Yours faithfully,
EDWARD D. JOHNSON.

"Eildons,"
Grosvenor Road,
GODALMING,
Surrey.

The Editor, BACONIANA.
Dear Sir,

DATE OF THE SHAKESPEARE SONNETS.

It is surprising that Mr. R. L. Eagle in his criticism on this subject (BACONIANA, January, 1945), ignores the evidence produced by Mr. Alfred Dodd in his convincing book *Shakespear's Secret Sonnet Diary*, which shows

that when re-arranged, in their original order, they constitute the life history of Francis Bacon, and were not intended to be openly published until after his death.

The adoption of the amatory form of Sonnet enabled him to give greater scope to his emotional and poetical nature, and provided a safe protection in their disarranged order, from any possible unauthorized discovery of their real import.

Many isolated verses, in differing versions were copied into note-books in those days, which may have leaked out from the clerks who wrote the numerous works in manuscript circulation amongst friends, and Meres was probably referring to some of these. "Sugared" was frequently used to describe love poems, and not only for missives written with shining ink, also "large sale" obviously referred to comparison with the popularity of other author's works.

As regards Drummond, I am informed on good authority that he *was* connected with the Rosicrucians and therefore in a position to know the secrets of Francis Bacon, also the Quarto (1609) with its attached "*Lover's Complaint*" was not found in his list of books bought up to 1614.

We are agreed that the ending of the main Sonnet vogue was about 1598-1600, but Daniel's and Drayton's poems continued to be sold long after the dates of publication, in the period following. In 1609 the name of Shakespeare was on so many Quartos of the popular plays, and also known to the stage, that any sonnets with his name on them would most certainly have attracted the attention of leading literary men, but there is no evidence that such was the case, this is very remarkable.

It was not unusual for a book to be registered some time before it was published, or even never published at all, as in the case of Ben Jonson's translation of *Argenis*, and it was wise of Bacon to secure in 1609, through his nominee, the title of *Shakespeares Sonnettes*, to prevent any unauthorised person from using it, and a copy of Manuscript would probably be shewn. The "Benson" publication of the Sonnets called "Poems" in 1640 seems to indicate that the Editors did not copy from the 1609 Quarto, but obtained them from "some other source," it is noticeable that the work was only licensed for the poems of "other men" which were included and called "an addicion," while the Shakespeare portion would be covered by the original 1609 registration.

Concerning Alleyn's Diary, it is sufficient to refer to published facts, and to Mr. Eagle's own article on "Forgeries" (BACONIANA, July, 1944), to show that any Manuscripts which passed through the hands of the notorious forger Payne Collier cannot "be trusted"—that he inserted "his own fabrications in *Memoirs of Edward Alleyn*, *Alleyn Papers*, and *Diary of Philip Henslowe*;" as he had *Alleyn's Diary* in his possession for some time, this supposed valuable piece of evidence falls to the ground.

As regards the absence of the Quarto in 1609, this opinion is strongly confirmed by the fact that neither Nicholas Rowe, Pope, Lewis Theobald, Hanmer, Warburton, nor Dr. Johnson "showed any acquaintance with it," which all goes to prove that it was not on open sale in their time, also the absence of any reprints has never been explained. In Rowe's Edition of the Plays, 1710, there is a remark that "None of the Shakespeare Poems were sent to press before 1640."

It is of course impossible to compute the dates of composition of the various verses of Bacon's secret diary, but from many events alluded to it seems to include the whole period between his return to England (or perhaps earlier), and the date of his death to the world in 1626. Regarding parallels it would be quite natural to find them between the most youthful of the *Sonnets*, and the early plays, also that they would decrease in number with the author's more mature work and experience.

Therefore unless some substantial evidence can be produced to the contrary, I still hold, with many others, that the Sonnets known as the "Thorpe Sonnets" were not on public sale in 1609.

Yours faithfully,

PERCY WALTERS.

To the Editor of BACONNIANA.
Dear Sir,

Your space is limited, I know, also paper presents a difficulty of astronomical dimensions. Nevertheless I beg you to allow me to thank Mr. Dodd very cordially for his letter of explanation on p. 35 of BACONIANA, January, 1945.

I don't know that I need make any excuses. But as he dwells on the tag "ETC." I will crave permission to point out that ETC., in a book lying before me means: *a disease*: *an unknown quantity*: *a d.*t.*: *carbuncles*: *gastritis*: *neuralgia*: *sciatica*: *tuberculosis*: *household drains*: *oiled silk*: and a hundred other things. In a popular dictionary of the English language, ETC., has over 500—five hundred—meanings, counted by me, and many more. It has surely earned the definition an English Schoolboy gave of it:—

> "A little thing you *put at the end* to make people think you know more than you do."

Mr. Dodd, whose books I love, put it (ETC.), *in the middle*.
So I plead guilty. More power to his pen.

Your obedient servant,
"SALVAMEN."

Cambridge.
January 21st, 1945.

To the Editor of BACONIANA.
Dear Sir,

BACON'S PORTRAIT (frontispiece to BACONIANA, January, 1945).

I see Mrs. Millais describes the colour of the eyes as "a rather dark greenish grey."

Lytton Strachey ("Elizabeth and Essex," p. 51) says that Bacon had "a delicate, lively hazel eye," and quotes William Harvey, who describes it as being "like the eye of a viper."

An interesting feature of the portrait is the row of books, each having its back turned to the wall. May this mean that the original of the portrait was a Rosicrucian? William Marshall's portrait of Bacon in "The Advancement of Learning," 640, shows a shelf above Bacon's head on which are four books, each with its back turned to the wall, while on the table where Bacon writes are two more books in the same position. The seventh book lies open on the desk, and Bacon is writing in it.

The facial characteristics in these two portraits are almost identical.

Yours faithfully,
CATHARINE H. WYLER.

c/o Lloyds Bank Ltd.,
22, The Strand,
London, W.C.2.
3rd February, 945.

The Editor, BACONIANA.
Sir,

Baconians have always had what they consider a raw deal at the hands of the Public. They are generally held to be cranks, and their efforts to prove their case are frequently quoted as an example of how far fanaticism can go. Instead of facing this situation squarely, Baconians are mostly content to shrug their shoulders at the stupidity of the mob.

But why does the mob laugh? Because it asks itself "Does it matter?" and nobody has yet answered to its satisfaction. The Editor of BACONIANA will immediately point to the Society's pamphlet of that title—an extraordinarily unsatisfactory document which does not even begin to answer the question. It is no use offering arguments of "historical interest" or "giving Bacon credit long overdue," etc. They mean nothing to the Public, nor should they be expected to do so. The public has no taste for historical research, and has

ng been dubious of the value of history at all. The notion of justice to an ıthor, however great, who has been dead for over three hundred years, seems ıdicrous as justification for historical research.

In all this I maintain that the practical everyday outlook of the Public is ght. What benefit would accrue to the world if to-morrow Bacon were incon-overtibly proved to be Shakespeare? Perhaps fifty years would elapse efore the discovery were accepted (and even then would it find general favour ıy more than Darwin's theory?)—surely a measure of the world's anxiety r truth.

I suggest something to the Public if its propaganda were concentrated on ıe aspect of the fraudulent relics of Stratford. Let this limited end be stensibly) pursued and the goodwill of the Public be courted, thus cultivating ore fertile ground in which to disseminate the considerable mass of Baconian vidence already acquired.

For these reasons the announcement that after the war premises at Stratford e planned for the Society strikes me as a most helpful development. Let us ıve more pamphlets like "Are you interested in Shakespeare?" exposing ıe Stratford relics.

Yours, etc.,
LT. H. A. FIELDHOUSE.

3, Charteris Road,
Woodford Green,
Essex.

he Secretary, the Bacon Society, and The Editor, BACONIANA.
ear Sir,

Among my Baconian books, I have the "Light on the True Shakespere" A. M. von Blomberg, 1930. There I found in support of the theory of mmon authorship the fact that the following books have the same headpiece:

The Fairy Queen, 1611;
King James's Bible, 1611;
Novum Organum, 1620.
Shakespeare Folio, 1623.

I happen to have found that the same headpiece which von Blomberg fers to as the "Archer-Headpiece is used five times in a scarce book in my ssession called: "Grammatica Æthiopica," (published, 1661).

Therefore the augument of von Blomberg either falls to the ground or its rce is extended. If the headpiece is also used in other works it would prove ıat it was a common stock article of various printers and not specially used for acon's productions; if on the other hand it could be proved that this headpiece as not a trade block, it would follow that Bacon was interested in the production other books than those usually attributed to him even by the Baconians.

It should be noted that the author of this Ethiopian Grammar usually yled Ludolphus in the latinised form was probably L e u t h o l f. He vers in another work that he had never been in Ethiopia but obtained all his nowledge from an Ethiopian friend, named Gregory. Some authors have uestioned the relation between the two men, though Sir E. A. Wallace Budge rote in his "History of Ethiopia" that it is improbable that it is wholly ctitious. Further on he writes, "how such a learned and comprehensive ccount of Ethiopia (Ludolphus) could have been complied in the seventeenth entury is a matter to wonder at." Ludolphus, of course, never went to thiopia.

By what method of the printing art were these blocks produced; there was o process block-making by acid at that time? Were they woodcuts or made y lead castings from an engraved steel punch?

If woodcuts, since they are so similar, they must have been transferred rom one printing house to another because woodcuts, even if copied, would how slight differences; if they were cast from punch-mattrices, of course, ney could be reproduced in great numbers.

Another peculiarity of this book of Ludolphus is that there is anothe headpiece in which the head of a boar emerges from what appears to be th battlement of a castle or a crown.

The book is printed at "Londini" by Thomas Roycroft, L.L. Orientaliu Typographum Regium—no further address is given.

The date of Bacon's death is much earlier than that of the publication o Ludolphus' book, that would not destoy the assumption that Bacon migh have passed the work of spreading knowledge to a group of his successors I believe I am right in saying that Bacon was an Arabic and Hebrew scholar he perhaps would therefore be interested in Amharic which is a similar an connected language.

I would like to have the opinion of some of your readers and associates o this subject which might if persued to its conclusion indicate a closer connectio between authors and printers than that which exists to-day. The printe in Bacon's time must have been an artisan inking the forms for the authors o group of interested persons who supplied the money and who therefore virtuall owned the printing shop.

Faithfully yours,
R. PANKHURST.

To the Editor, BACONIANA,
Dear Sir,

TO BE OR NOT TO BE.

I have just received my copy of the July number of BACONIANA, in whic you have an editorial note in *Correspondence* about the origin of the famou phrase and passage in *Hamlet* as originating in Plato and the Eloatics. Th line, *To be or not to be, that is the question*, however is taken entire from th *Alcestis* of Euripides, ll. 527-8; King Admetus is found by Herakles lamentin the approaching death of his wife Alcestis, and the dialogue is:

A. Τεθνῆκ' δμέλλων, κδυκετ' ἐόθ' ὁ κατθάνων.
H. Χὡρις το τ'ἔιναι καί τό μη νομίζεται.

A. One about to die is as good as dead, but the dead exists no more.
H. To be and (or) not to be is the debated question.

Here the poet, as was his wont, is alluding to the two views of being an Not-being, of Parmenides and others, which were the continual topics o discussion.

'Doubtless (will say the Stratfordians) our dear William had a copy o the play in his pocket or knew it by heart.'

As I write from a great distance perhaps you will allow me a few lines o another topic, Burton's *Anatomy*. In the *Democritus* section the author ha (p. 57 of the 1628 ed.):—'Much mention is made (by Camden) of Anchors and such like monuments found old *Verulamium* (*note*, Neare St. Albans). In my copy of the 1652 ed., I find the additional note: '*Near S. Albans, whic must not now be whispered in the ear.*' This is curious, I might add that th *anchor* is on the title-page of Faery Queen and T. Bright's *Treatise of Melancholy* and there are several references to the Book of Job and Leviathan (see frontis piece to Bacon's books). Burton, the 'pedant' of the biliteral cipher, mad many additions to the later issues, after Bacon's departure, viz:— 1628, 1632 1638, 1652, 1660, 1676. The greater part of the work seems entirely hi (Burton's). Bacon in the cipher, has the habit of calling books in which hi cipher appears, 'mine'.

Hoping this may interest your readers,

I am, yours faithfully,
FRANK L. WOODWARD,

Rowella, Tasmania,
Sept. 30*th*, 1944.

36, Bennetts Hill,
Birmingham.
30th January, 1945.

Sir,

DONNELLY'S CRYPTOGRAM.

Here are two extracts from Donnelly's Cryptogram. Referring to Shaksper ve read "He goes one day and with ten of his followers did lift the water gate of he fish pond off the hinges and turns all the water out from the pond." We re also informed that Ann Hathaway said "and did not goodwife Keech the butcher's wife come in then and borrow a mess of a dish of prawns whereby thou didst desire to eat some." Donnelly tells us that he spent 12 hours a day for many years solving the cryptogram, and it must therefore have taken the author almost as long to insert it in the Folio. In my opinion no man in his senses, and least of all such a busy man as Francis Bacon, would have wasted five minutes of his time inserting in the Folio sentences such as those above quoted, as they are of no value or interest to anyone.

If there is a cryptogram in the Folio it must be that the author inserted all the words he required for his cipher story and then wrote the rest of the text round these words, which would not be practicable if the text is to make sense. Donnelly says that the cryptogram runs over the last pages of the first part of the same play. The first part of this play was published in quarto in 1598, and the second part was published in quarto, in 1600, and the text of the two quartos is practically the same as the text in the First Folio. Donnelly says that the cryptogram was inserted in the two quartos, but the position of the various words in the quartos is quite different from the position of the same words in the Folio. The cryptogram is based on words connected from certain points, such as "Scena Quarta," Enter Morton, the bottom of a column, etc., but these points are not the same in the quartos as they are in the Folio, so it follows that if the cryptogram is in the Quartos, as stated by Donnelly, it cannot be in the Folio, and vice versa.

Yours faithfully,
EDWARD D. JOHNSON.

Flat 2.
109, The Parade,
Watford.
16th February, 1945.

Dear Sir,

G.B.S. has this passage ("Nation," 24: 12: 1910, re-printed in "Pen Portrait and Reviews" 1931, p. 123). Everything we know about Shakespear can be got into a half-hour sketch. He was a very civil gentleman who got round men of all classes; he was extremely susceptible to word music and to graces of speech; he picked up all sorts of odds and ends from books and from the street talk of his day, and welded them into his work; *he was so full of witty callier of all kinds, decorous and indecorous, that he had to be checked, even at the Mermaid suppers; he was idolized by his admirers to an extent which nauseated his most enthusiastic and affectionate friends*; and he got into trouble by treating women in the way already described. Add to this that he was, like all highly intelligent and conscientious people (G.B.S. as prime example) business-like about money, and appreciative of the value of respectability, and the discomfort and discredit of Bohemianism; *also that he stood on his social position and desired to have it confirmed by the grant of a coat of arms*, and you have all we know of S. beyond what we gather from his plays.

It would be most interesting to have your comments, or Mr. Eagle's on the fore-going; or rather the sentences under-lined. The latter indicate the G.B.S., at all events, has no doubts about the matter, and if what he says can be substantiated (contemporary recognition) it would appear to require a lot of explaining away.

Looking for something to read the other day, I saw the January BACONIANA (Smith's Bookstall) bought it, and soon became enthralled once more in this

extraordinary problem. If I had to debate it, I know which side I'd choose: and I should expect to wipe the floor with my poor opponent.

Would you consider a Competition offering a prize of a Guinea or two for the best 12 points (or "headings") *pro* Bacon as the Author and another prize to the anti's? I've had a number of friendly arguments recently at my Club (one member instanced Wolsey as another astonishingly-well educated son of a butcher, but I quickly disposed of *him*). But such headings as I've suggested, ranking in order of value would be a god-send to me.

Yours faithfully.

F. A. M. MILLUN.

Dear Sir,

A KEY TO HISTORY.

"Now tell us all about the war
And what they fought each other for."

History may be studied in periods, that is scientifically, but it is not understood unless it is regarded as one complete whole, as a Unity, and its long series of tragedies as one and the same tragedy.

Now every tragedy necessitates a trinity: the evil suggestion, or it may be suggester, the Victim, and the Instrument.

The very worst kind of tragedy may be very simply stated: If Brown seeks the destruction of Jones, he seduces Robinson to do the deed, and then kills him too. Thus both Victim and Instrument are destroyed, and Brown is triumphant-unless his ghastly business is discovered in time.

All the world's tragedies are of this fearful nature. No civil, national, or imperial war could in reason break out without the secret dissemination of hate, jealousy, envy and emulation. These are Brown's secret weapons: His Victim is of course, the countries he intends eventually to subjugate: His Instrument—invariably the misled, beguiled, cajoled people, or as he calls them the "proletariate."

I would suggest the reading of the tragedy of Othello as a similitude or parable. It fits the formula in every detail; it was written for a purpose: it alludes to the time in which it was written: it is an epitome of world history.

To Shakespearians and Baconians I would suggest that they re-read the tragedies with Brown, Jones, and Robinson in mind, and thus discover why they were written, why the author took such pains over them, why it was that they were defamed for years in England, and why they were attributed to an ignorant butcher. And Who was Hamlet's ghost!

To future historians I would suggest that they work to a formula, and not omit the Ultimate Cause of their causes,—Brown, or Iago.

To theologians and preachers I would respectfully suggest that they find a Real, as distinct from an abstract or doctrinal meaning of the trinity of the World, the Flesh, and the Devil.

It matters not whether you know little history or much: I suggest the application of the formula alike to the Babylonian Captivity, to the tragedy of Gethsemane, the Fall of Rome, to the murder in the Cathedral, to our Revolution and Civil Wars, to the French Revolution and the recent Fall of France, to the regicides and massacres, to the last war and to this.

"The web of history is woven without a void."

"HAMLET."

NOTE:—Will "Hamlet" be so good as to forward his name and address to the Editor.

31, Arundel Road,
CHEAM.

The Editor, BACONIANA.
Sir,

SIR THOMAS LUCY, JUSTICE SHALLOW AND SHAKSPERE

Mr. Comyns Beaumont, supporting Donnelly's cryptogram, questions Sir George Greenwood's statement that Sir Thomas Lucy had no impaled

deer-park at Charlecote. Now, Sir George was a lawyer, and a most accurate and careful authority, and I never knew him fail to give "chapter and verse" when challenged. He pointed out in *The Shakespeare Problem Re-stated*, and in several of his books published thereafter, that deer being *ferae naturae* and, therefore, not the subject of property, William could not have been prosecuted for "deer-stealing" unless he took deer in "a park impaled," to wit, a *legal* deer-park, made by royal licence; and that Sir Thomas Lucy had no such park at Charlecote. He named Malone, who was also a lawyer as well as an astute Shakespearean, as having been the first to point out that the Lucy tradition was, for this reason, a false one. Sir Sidney Lee, who clung to the tradition, had to admit that "the Charlecote deer-park was of later date than the sixteenth century." Mrs. Stopes in *Shakespeare's Warwickshire Contemporates* (1907), said of Lucy, "He never had a deer-park to steal from, as we may learn from his father's will, from Leland's *Itinerary*, and from his grandson's purchase of Fulbrooke in after years. Samuel Ireland in *Picturesque Views on the Warwickshire Avon*, (1795), shifted the scene of the alleged deer-stealing to Fulbrooke but this locality is equally unfortunate as it had been disparked by Queen Mary, and there was no "park."

None of these orthodox Shakespeareans had any reason for wishing to reject the deer-stealing tradition. They would have cherished it, if possible, because it is supposed to provide evidence that the Statford player wrote *The Merry Wives*, and lampooned Lucy as Justice Shallow, who threatens to make "a Star-chamber matter" of Falstaff stealing and killing his deer. It has been triumphantly pointed out that Shallow had "luces" on his coat-of-arms, and so did Lucy, though they do not display the fact that Shallow had "a dozen luces" whereas Lucy had only three. Luces (pike) were plentiful on the coats of many families.

If the allusions were to Lucy, why are they not to be found in the quartos of 1602 and 1619? They are not in the play until the Folio of 1623—nearly forty years after the supposed event. What object could there possibly be in inserting such allusions after a lapse of so long an interval? How could they be connected by anybody with an offence at Charlecote in or about 1585? Would it be remembered even in Stratford?

There is no resemblence whatever between Sir Thomas Lucy and Shallow. What we know of Lucy makes it certain that he is *not* caricatured as Shallow. Even a caricature must have some element of artistic truth and some relationship, even if a distant one, with the original. The Shallow of *Henry IV* and *The Merry Wives* is the very antithesis of Lucy who had been brought up as a puritan tutored by John Foxe, the martyrologist. He never was "mad Shallow"—the rake and roysterer of Clement's Inn. Lucy had no connection with the Inns of Court, nor was he a Gloucestershire man. He was a dignified and reputable country genleman—a friend of the learned and fastidious poet Fulke Greville. He was one of those entrusted to conduct Mary Queen of Scots to Fotheringay in 1586. Fancy the prototype of Shakespeare's "Shallow" being selected for this onerous and responsible duty!

The story in Donnelly's "Great Cryptogram" hangs upon the Lucy legend. If this tradition can be disproved, and it is not a difficult matter to do so, then Donnelly, together with the deer-stealing tradition, must be rejected.

I am, Sir,
Yours truly,
R. L. EAGLE.

P.S.—At his death in 1600, Sir Thomas Lucy had only a "free warren." Had he possessed a deer-park impaled and licensed, it would have been mentioned in his estate.

SIR THOMAS LUCY, SHAKSPERE, AND THE DONNELLY CIPHER.

Mr. Comyns Beaumont replies to Mr. Eagle's criticism above as follows: The question whether William Shakspere in his youth did or did not poach deer on the estate of Sir Thomas Lucy may be an interesting academic question but as a whip with which to scourge Donnelly I submit it fails of its object. Let us examine what Donnelly's Numerical Cipher claims to say on the subject.

Cecil, using the Bishop of Worcester as his source of evidence, is represented as telling Queen Elizabeth that Shakspere with ten of his Stratford followers one night "did lift the water-gate of the fish pond, froze all the fish and girdles the orchard," belonging to Lucy, a wanton deed which greatly damaged or destroyed his fish nursery and enough to infuriate anybody who was preserving trout or other fish. This escapade resulted in a bloody fight with Sir Thomas himself and his servants. But "between the description of the destruction of the fish-pond and the account of the fight," remarks Donnelly, "there comes in another fragment of the story. The narrative seems to be a confession made by Field."*

This particular narrative purports to describe how Shakepere and his Stratford accomplices had found a deer lying by the foot of a hill, had killed and were eating it when they were surprised by Sir Thomas and his son, who fought the poachers and drove them off. "It was in revenge for punishment inflicted in the first fray," says Donnelly, "that the young desperadoes organised the riot to destroy the fish-pond. And in this latter fight Shakspere was badly wounded, shot by a pistol in the hands of Sir Thomas Lucy, who, with his son, was mounted and armed."† After which, we are told, Shakspere fled from Stratford, leaving his "poor young jade big with child."

Such is the Donnelly Cipher account. I scarcely consider that in these circumstances I am called upon to Argue the legal lore concerning deer parks in Elizabeth's reign as the account given appears to have no definite bearing on it. Lawyers argue round precedents and laws but they commonly disagree or they would enjoy poor practices and in any case events do not always fit in with legal precepts. If Shakspere and his gang were notorious poachers, as is supported by authentic evidence from contemporary sources (as I cited in the January BACONIANA), and they killed a deer they found on Lucy's estate, impaled park or no, who will say that Sir Thomas, Lord of the Manor, would not and did not set out to read the miscreants a lesson?

Yet that is beside the point. The imputation contained in Mr. Eagle's letter is that if the deer-poaching tradition can be disproved as he considers it is on legal formula—totally ignoring evidence to the contrary—then Donnelly "must be rejected," lock, stock and barrel. His entire cipher must be discredited. I cannot see the logic of such a drastic conclusion. All Donnelly professes to do is to cite Cecil, with the Bishop of Worcester as his informant, who claimed to be acquainted with William Shakspere, regarded by him as a "rascally knave." the Bishop may have been right or wrong and Cecil may have quoted him accurately or otherwise, but can Mr. Eagle seriously contend that Donnelly's entire cipher must stand or fall on what either may or may not have said, since the decipherer's task was only to repeat their words as given? Donnelly was not concerned with the correctness or otherwise of the views of the Bishop of Worcester or of Cecil, but like accusation was certainly supported by the Rev. William Fulmen and the historian Nicholas Rowe, both of whom lived in the same century as Shakspere and neither of whom had any apparent motive for concotcing the story of his poaching proclivities in his youth, which was apparently common gossip in the Stratford of his day. I do not need to defend Donnelly's reputation any further so far as Mr. Eagle is concerned.

*The Great Cryptogram, vol ii. p. 732. Donnelly claims that it was Richard Field, the first printer of Venus and Adonis and the Rape of Lucrece, whose father, Henry Field, was a tanner of Stratford-on-Avon.

†The Great Cryptogram, vol. ii., pp. 734-738.